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1887

Dream after the Ball : Scherzo

Edouard Broustet

Composer

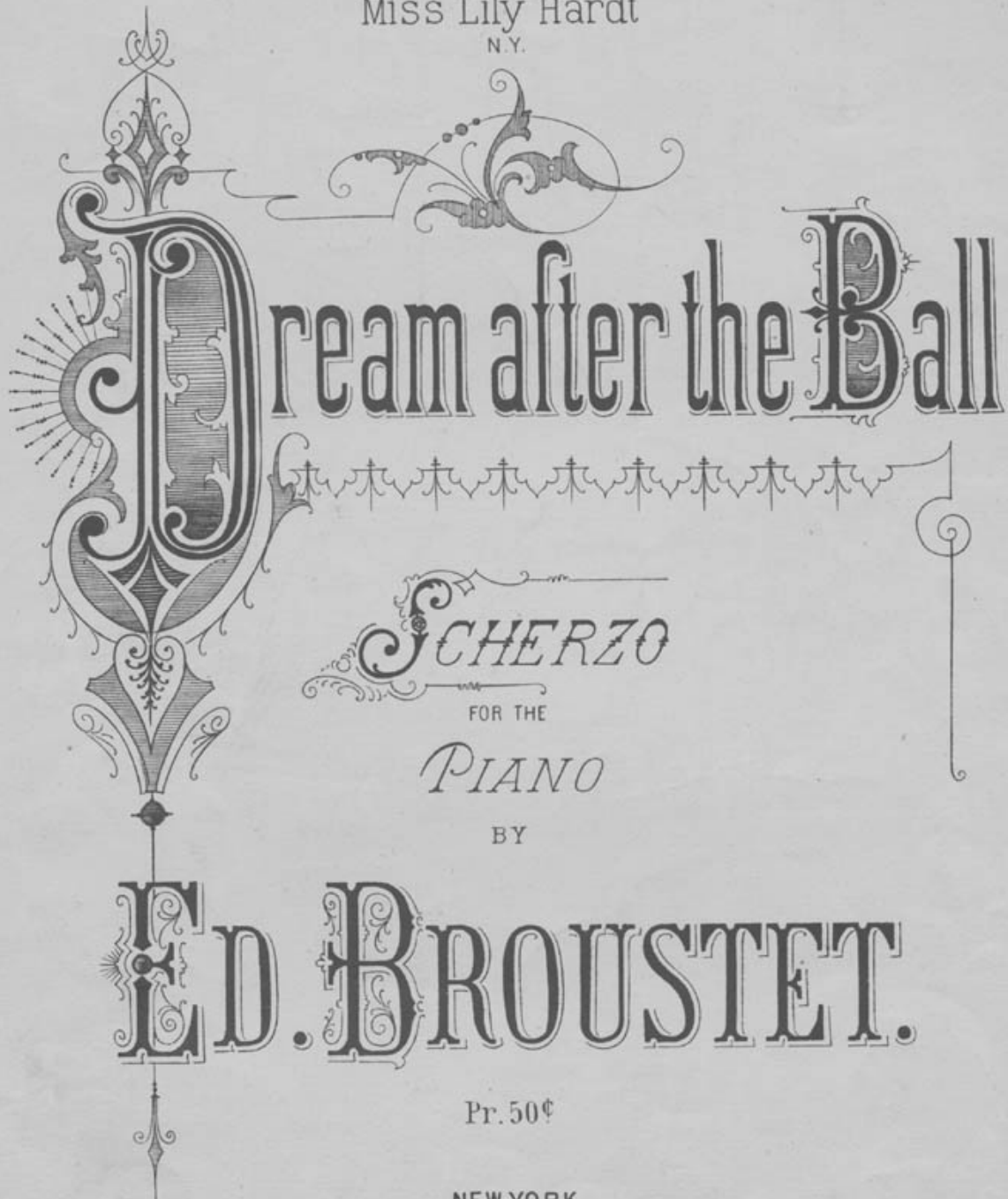
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TO
Miss Lily Hardt
N.Y.



Pr. 50¢

NEW-YORK
G. SCHIRMER, 35 UNION SQUARE.

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Brou

Dream after the Ball.

SCHERZO.

Allegretto comodo. (♩ = 76)

ED. BROUSTET.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked 'p' and 'f'. The second system is marked 'p staccato' and 'leggierissimo'. The third and fourth systems continue the piece with various fingerings and dynamics. The score is in 2/4 time, key of B-flat major, and consists of four systems of piano accompaniment. The first system is marked 'p' and 'f'. The second system is marked 'p staccato' and 'leggierissimo'. The third and fourth systems continue the piece with various fingerings and dynamics.

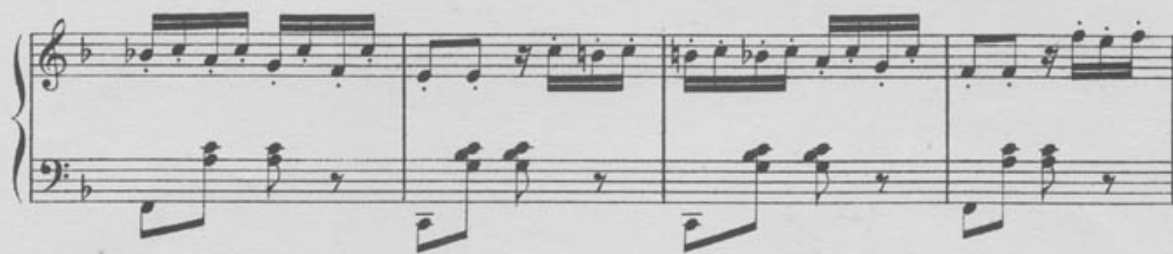
First system of musical notation. The right hand features a melodic line with fingerings 1, 2, 3, 5, 2, 1, 2, 3, 5, 3, 1, 2, 5, 4, 2, 1, 5, 4, 2. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata over a chord in the right hand.

Second system of musical notation. The right hand begins with a piano (*p*) dynamic and a *leggerissimo* instruction. It includes a *p sotto voce* marking. The left hand continues with a steady accompaniment. The system ends with a fermata.

Third system of musical notation. The right hand features a melodic line with a *pp* (pianissimo) dynamic marking. The left hand maintains the accompaniment. The system concludes with a fermata.

Fourth system of musical notation. The right hand has a melodic line with fingerings 4, 3, 1, 2, 1. The left hand continues with the accompaniment. The system ends with a fermata.

Fifth system of musical notation. The right hand features a melodic line with a *pp* dynamic and a *stacc.* (staccato) instruction. The left hand continues with the accompaniment. The system concludes with a fermata.





Abt, Franz , Op. 612. 3 Songs. e. g. Comp. 20 75	Denza, L. , Amami! (Love me!) i. e. Sop. 50	Gumbert, F. , First Song: (Das erste Lied.) Sop. E, M-Sop. C, each. 30 50	Potter, W. A. , A Tribute. 40 50
— No. 1. Spring's Awakening. (Rosenzeit.) 35	— Fanciful-fanciful! i. e. Sop. F, M-Sop. 1 00	— Oh! 'tis Heaven! (Grüß dich Gott, du holder Schatz!) Sop. A, Alto F, each. 35	Raff, J. , Songs. e. g. 35
— No. 2. Love's Rites. (Liebesriten.) 35	— Je ne vous aime pas! (I love you not!) f. i. e. Sop. G, M-Sop. F, Alto E, each. 50	Hall, Wm. H. A. , Farewell! M-Sop. 35	No. 1. Serenade. (Ständchen.) Sop. 35
— No. 3. In Thine Woods. (Im Thüringer Wald.) 35	— Margaretta Sop. E, Alto C, each. 50	Hartmann, L. , The Evening Bells. (Die Abendglocken.) 25	No. 2. Riccio's last Song. (Riccio's letztes Lied.) Sop. A, Alto F, each. 50
Almagro, A. L. , Canto de Amor. (Song of Love.) Sop. C, Alto B, each. 35	— Oculi mei. (Eyes of Hazel.) i. e. Sop. or Alto, each. 50	Hearson, P. , Far from Home. (Loin du Pays.) Tyrolienne. Sop. D, M-Sop. C, each. 50	No. 3. Ever with thee. (Immer bei dir.) Sop. E, Alto C, each. 35
Arditi, L. , L'Arditi. Valse brill. i. f. e. Sop. Ab, Alto G, each. 60	— Si tu m'aimais! (If thou didst love me!) f. i. e. Sop. E, M-Sop. D, Alto C, each. 60	Hiller, F. , Hearken to the Nightingale. (Dörchen will ich.) Sop. E, Alto C, each. 50	No. 4. Song of the Maiden. (Mädchenlied.) Sop. or Alto, each. 35
— L'Incantatrice. (The Enchantress.) Valse cantabile. i. e. Sop. G, M-Sop. F, each. 75	Dick, C. , Farewell, if ever fondest Prayer. Sop. A, M-Sop. F, each. 75	Hodges Faustina Hasse , A Psalm of Life. Alto A, Sop. B, each. 50	No. 5. Ave Maria Sop. E, Alto C, each. 50
— Paris! (Speak!) Valse chantée. i. f. e. Sop. D, M-Sop. C, each. 75	Donizetti, G. , "No' onora la bruna Chioma." (There shall grace her Raven Tresses.) Scena e Cavatina. i. e. 1 00	Hofmann, H. , Tristram and Isolde. (Tristan u. Isolde.) Sop. F, Alto E, each. 35	Rand, Josephine , Good-morrow. Sop. D, M-Sop. A, each. 50
Bach, L. E. , Cradle Song. (Wiegenlied.) Sop. A, M-Sop. G, each. 35	Faure, J. , Safe fixed on High. Credo. With Piano. f. e. Sop. C, Alto B, each. 50	— Winds at Rest. (Die Moore.) 35	Reinecke, C. , The golden Ringlet. (An den Ring.) Sop. F, Alto D, each. 35
Bartlett, H. N. , A beautiful Vision. 50	— The same. With Piano and Organ ad lib. Sop. or Alto, each. 60	Hölzel, G. , Birdling within my Heart. (Hab' in der Brust ein Vögelein.) Sop. or Alto, each. 35	Reynolds, E. B. , The Brooklet. (Das Bächlein.) 50
— Come unto me. Sacred Song. Sop. F, Alto E, each. 50	— Soupira. (Sighs.) f. e. Sop. F, Alto D, each. 50	Ingraham, G. , I arise from Dreams. Sop. or Tenor A, Alto or Bar. F, each. 50	Richmond, F. G. , In after Years. 35
— Laughing Eyes. Concert Song. M-Sop. 50	Fescan, Alex. , In Springtime. (Im Frühling.) Sop. or Alto, each. 35	— The Owl and the Pussy-Cat. 60	Ries, F. , Cradle Song. (Wiegenlied.) Sop. F, Alto E, each. 50
— 3 Sacred Songs for Alto: 50	Fumagalli, L. , Serenade. (Spanish Student.) 35	Jensen, A. , Favorite Songs: 35	Ronalds, M. F. , Ever near. 50
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No. 2. Nearer, my God, to Thee. 50	Gastaldon, S. , Musica proibita. (Forbidden Music.) i. e. Sop. A, M-Sop. G, each. 50	No. 2. Murmuring Zephyr. (Murmélendes Lüftchen.) Sop. G, Alto E, each. 50	— The same, bound. 2 00
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Bizet, G. , Arabia. (Adieux de l'Hôte arabe.) f. e. Sop. C, Alto A, each. 50	Gilchrist, W. W. , A Dirge for Summer. M-Sop. 50	No. 6. Margarete. (Margreth am Thor.) Ten. D, Bar. B, each. 50	Spicker, Max , The Voice of Spring. (Frühlingsstrost.) Sop. or Ten. 50
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— Children's Home. Sop. E, Alto D, each. 40	— REINE DE SABA: "Plus grand dans son Obscurité." (More regal in his low Estate.) f. e. Sop. D, M-Sop. C, each. 50	— Maiden's Song. (Mädchenlied.) Sop. A, Alto G, each. 35	— When in my Dreams I meet you. Sop. or Ten. E, M-Sop. or Bar. C. 50
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— Who knows. Sop. F, Alto E, each. 30	— Song of the Heart. Sop. F, M-Sop. E, each. 30	Moderati, C. , Da te lontano. (From thee afar.) Sop. E, Alto C, each. 50	Wagner, Rich. , MEISTERINGER: Pogner's Address. e. g. Bass. 65
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